THE RAGTIMER

MAY 1971

JUNE 1971

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

Please attach to your copy of the Society's Catalogue.

CATALOGUE

(Effective January 1970)

Consolidation of catalogue amendments made in the period January 1970 to June 1971.

For the benefit of new members and as a reminder to our members of long standing the following should be noted.

Until further notice delete:

RSR-03 Concert In Ragtime

RSR-06 The Other Side Of Ragtime

SR-028 Pitter Patter Rag

SR-032 The Sycamore

SR-033 Foolishness Rag

SR-035 Ma Ragtime Baby

SR-036 The Princess Rag

SR-037 Red Onion Rag

SR-040 Peaceful Henry

SR-041 Hunky Dory

SR-042 Lily Queen

100 Ragtime Classics - Max Morath

CM-600 Weeping Willow Rag

CM-601 Gladiolus Rag

CM-603 Pineapple Rag

CM-624 Georgia Camp Meeting

CF-500 Treemonisha

The following offering no longer available from the Society:

Wally Rose On Piano - Blackbird C 12007.

RAGTIME...

UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

WANTED

The original manuscript of
"A GUEST OF HONOR"
A Rag Time Opera
Words and Composition
by Scott Joplin
1903

or information leading to its whereabouts or any existing published copy of same.

As a Society, we are dedicated in our purpose to the preservation of Classical Ragtime. The dream of Scott Joplin was to see his music accepted by the public as a new world form of classical music comparable to classical works of the great European masters. We know that his "Treemonisha" of 1911, an opera in three acts, formed part of that dream. The Society has already taken part in the preservation of this work. But what can be done to retrieve the lost opera?

Certainly the search will go on for the lost 1903 Rag Time opera by Scott Joplin entitled "A Guest Of Honor". As far as we know John Stark & Son undertook to publish the opera but later abandoned the plan. Today, some 68 years later the waning hope is still alive that the original score will yet be discovered and made available to those who care about its preservation. Rumors of its existence have surfaced from time to time. Let us hope that the rumors will at some time give way to the substance of actual discovery and the opportunity to make it available. It is an exciting thought.

If there are any members who can add further particulars about the lost opera we would like to hear from them so that the information can be passed along in THE RAGTIMER.

This issue of THE RAGTIMER contains the final article by Roger Hankins of his popular series "THOSE BILL BAILEY SONGS" which concludes with Part 4. Associated and in conjunction with his article we are pleased to reprint the 1901 song by Hughie Cannon and John Queen entitled "FARE THEE, HONEY, FARE THEE WELL". A sincere and hearty thank-you to Roger for his interest in preparing and supplying so many useful contributions for our publication. Keep up the good work Roger whenever the mood and time permits.

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P. O. Box 520, Weston, Ontario, Canada. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $5. 00 per year and includes all issues of THE RAGTIMER published during the current year. (1971 schedule anticipates six bi-monthly issues.)

SOUNDS FAMILIAR

ROGER HANKINS

THOSE BILL BAILEY SONGS
PART 4 THOSE BILL BAILEY BLUES

The turn of the century brought with it a new musical role for the American negro. Prior to 1900 American popular songs were content to sing about him, but now there was a conscious effort to cultivate songs by him. W. C. Handy has written about an incident in 1903 where his society orchestra was besieged with requests to play some of his own people's music. Handy's men tried some current ragtime hits, but these didn't satisfy the crowd. Finally three local negroes with stringed instruments were brought in to demonstrate the kind of music the crowd wanted. These three men received more in tips than Handy's whole orchestra had received in salary for a full evening's work.

No phrase had been coined by 1903 to identify real negro music. The term Blues had not yet come into the popular vocabulary. Although the people in 1903 weren't interested in the pure blues style, they were interested in music which used the blues as a point of departure. Without the blues there is no real negro music in the American sense of the word. LeRoi Jones points out on page 93 of BLUES PEOPLE that Ragtime, Dixieland and Jazz are all American terms but that the term Blues relates directly to the negro.

It was this desire to hear the real negro music which prompted the creation of the Bill Bailey songs. Certainly Hughie Cannon's borrowing of FRANKIE AND JOHNNY was an attempt to present real negro music under the guise of a Bill Bailey song. The name Bill Bailey was meant to imply the genuine article and Bill himself did not represent a single individual but rather the entire negro male population in America. Bill's domestic troubles were not, and indeed could not, be the problems of only one man. Men leave home for different reasons but Bill Bailey by himself left home for all these reasons. First he deserts his wife. Then she forces him to desert her. Finally he leaves forever with no possibility of ever returning. He is dead. There is no one stock Bill Bailey situation. He experiences them all.

The railroad has always been close to the heart of the blues. It symbolized an escape from an impossible situation, usually economic. Even the pianistic form of the blues, Boogie Woogie, is most effective when dealing with a railroad theme. But the train represented an escape only for the man of the house and Bill Bailey had ready access to any B & O train which might be passing by. The blues are most expressive when sung by a woman because she has fewer avenues of escape open to her. As a rule she must stay home and suffer. Just as the classic blues of the '20s dealt primarily with

the women's point of view, so did the Bill Bailey songs at the turn of the century concentrate mainly on this type of presentation.

The central character in the Bill Bailey songs is Mrs. Bailey. In fact the songs as a whole could be sub-titled "The Many Moods Of Mrs. Bailey". She runs the gamut of emotions which is all the more remarkable when one considers that the average song back at the turn of the century took, at best, a patronizing view of a woman as regards having any significant personality of her own. Very few songs of the period dealt completely, both verse and chorus, with the woman's point of view. The few that did, dealt only with frivolous topics. The outstanding merit of the Bill Bailey songs lies in the fact that they sided with two distinct groups which are still fighting today as hard as ever against discrimination, both real and fancied; Woman and Blacks.

The Bill Bailey songs were widely imitated in their time. Perhaps the best imitations were the work of the prolific song writing team of Harry Von Tilzer and Andrew Sterling. But even their best efforts pale in comparison with the overall quality of the Bill Bailey songs. The Von Tilzer songs depend on a stereotyped treatment of negro domestic life, whereas the Bill Bailey songs present a broader approach to the subject and allow room for contrasting moods and emotions. The Von Tilzer hero in HANNAH WON'T YOU OPEN THAT DOOR is only aware of the fact that he is freezing. Bill Bailey can reflect philosophically about his condition even while he freezes, and can say objectively 'Ain't dat a Shame'. Another Von Tilzer hero, Rufus Brown, is assured by his wife that she loves him but she still hopes he freezes to death. Mrs. Bailey in YOU NEEDN'T COME HOME won't let Bill into the house but she does bring his meals down to him and tries to do right by him. Two of the better Von Tilzer songs dating from 1904, ALEXANDER and ABRAHAM, are written completely, verse and chorus, from the woman's point of view. But even here the woman makes sure the man knows who is boss around the house. Mrs. Bailey on the other hand is completely self effacing and as such gives a new dimension to the image of the negro housewife. The Bill Bailey death songs, particularly Hughie Cannon's version, portray a woman voicing her private grief in a manner seldom seen in print before St. Louis Blues and the Classic Blues.

But the Bill Bailey songs also have their sense of humor, one which is much more subtle than that of the typical hard hitting ragtime song. The idea of a wife begging a husband to come home is great humor to a man. When Mrs. Bailey locks Bill out of the house with nothing but a fine tooth comb, she is actually leaving him with less than nothing. A fine tooth comb was not designed for a negro. The essential vocal quality of the blues is in keeping with the female fondness for vocalizing and the Bill Bailey songs manage to get this point across. When Mrs. Bailey entreats Bill to come home she says "Please listen to me". When Bill does the begging he says "Please whisper to me". There is a double entendre present when Mrs. Bailey tells Bill he doesn't roost there any more. One is reminded of the classic case where a wronged wife describes her philandering husband as being nothing but a rooster.

Hughie Cannon's goal of identifying Bill Bailey with real negro music was shared to a degree by the other Bill Bailey writers. Seymour Furth used the classic ballad structure, the identifying feature of Bill Bailey, in his song SINCE BILL BAILEY CAME BACK HOME, and makes effective use of the major/minor Blue Note. His happy ending

is a little out of place but it does provide a broader perspective for the overall Bill Bailey picture. The other famous Answer Song I WONDER WHY BILL BAILEY DON'T COME HOME borrows freely from an earlier Cannon song I HATES TO GET UP EARLY IN THE MORN. It also uses the phrase 'What more can a poor girl do'. This identical phrase was used in an earlier song by Hughie Cannon and John Queen FARE THEE, HONEY, FARE THEE WELL which can be classified as a legitimate Bill Bailey song.

FARE THEE, HONEY, FARE THEE WELL is of interest for many reasons. It may be overshadowed by other songs with the same title, but actually had a long life of its own. It was included in the Victor catalogue alongside of DALLAS BLUES for many years being discontinued in 1923, the same year that Bessie Smith and Ma Rainey cut their first records. As such it represents a connecting link between the Bill Bailey era and the Classic Blues era. It wasn't until the emergence of the latter that the Bill Bailey songs really became outdated.

FARE THEE HONEY is a legitimate blues song way ahead of its time (1901). It is sung completely from the woman's point of view and its language is definitely blues based, as in the phrase "A thousand times I wish that I was dead and in my grave". Here again the Von Tilzer treatment of the same phrase suggests only a passing mood: "Honest to goodness I wish I was dead". The underlying humor of the song (Fare thee money) tends to lessen the emotional impact of this song. After listing a string of complaints the singer admits to feeling kind of blue. As everyone knows the blues may be qualified as to type but never as to degree.

This song together with Seymour Furth's song represents one of the earliest printed examples of the word Blue used in a 12 bar context. An occasional Art song such as Carrie Jacobs Bond's JUST A-WEARYIN' FOR YOU could make a similar claim but its twelve bar structure is not of the type associated with the negro. FARE THEE HONEY does not use the classic ballad structure but its twelve bar chorus with its two bar breaks is closer to the traditional blues chorus. There is a strong hill billy flavor to the song what with the subdominant missing and its 'kinder blue'. The final four bars are superfluous to the melody and may be a concession to the then current prejudice against ending a song with a twelve bar chorus. This prejudice began to be broken down in 1906 with such songs as Bert Williams LET IT ALONE and Seymour Furth's NO WEDDING BELLS FOR ME. May Irwin's RAGTIME DANCE, also dating from 1906 represented a break with that other seeming prejudice against using a 12 bar theme in an instrumental composition. Along these same lines it may be noted that Arthur Marshall's PIPPIN RAG starts, but does not end with a 12 bar theme, although the same theme is used in each instance.

It is not entirely correct to say FARE THEE HONEY does not use that sine qua non of the Bill Bailey song, the classic ballad structure. Although superfluous, the last four bars are used in the manner of a tag line chorus beginning on the even numbered bars and ending on the odd. But the chorus is already complete after twelve bars and the preceding lines also end on the odd numbered bars thus defeating the usual purpose of such an ending. Hughie Cannon must have thought that no Bill Bailey song was complete without this trademark, and this was the only way he could use it in conjunction with a four bar blues phrase.

FARE THEE HONEY can be considered a sister song to YOU NEEDN'T COME HOME. Both songs end with a twelve bar chorus, and the farewell chorus of the latter is used as the introductory refrain of the former. Both songs also use the expression Fare-Thee-Well which seems to imply finality more so than does plain Farewell. The man of the house in this song does not sound like the usual good natured Bill Bailey but then, as previously mentioned, the Bill Bailey songs cover the whole spectrum of disrupted negro home life and are not concerned with any one set of personalities. Since the man is a gambler and a cheat he could represent the figure of Johnny (Frankie's lover) who is no stranger to a Bill Bailey song. The verse of the song, in addition to its blues lyrics, has a definite melodic and harmonic relationship with such traditional folk melodies as CARELESS LOVE and RED RIVER VALLEY.

The fact that the expression "What more could a poor gal do" was appropriated by one of the imitation Bill Bailey songs suggests that FARE THEE HONEY was thought of in terms of Bill Bailey. I haven't seen this expression used in the first person feminine other than in these two songs. Actually the phrase is a misreading of what a negro blues singer would use. The word 'more' has a positive suggestion which is somewhat out of place in the simple negativism of the blues song. Bessie Smith, singing of the after effects of a flood moans very simply "Where can a poor girl go" (not where else). This notion of doing everything and going everywhere is all right for an extrovert like Jelly Roll Morton, but is out of place in a blues song. The expression is typical of the white songs of the period which took the usual patronizing view of feminine inadequacy while seemingly extolling her merits. One such tear jerker tells of the many ways a man can prove his love to a woman, but all his actions combined can't equal her one grand gesture of giving herself in marriage. This particular song ends with the phrase "What more can a woman do".

This simple word 'more' sums up the main difference between the traditional white way of singing and the more personalized negro style of blues singing. The white man has always sung his songs to someone else whereas the negro in America traditionally has sung most of his songs to himself. It wasn't until the advent of the classic blues that the negro began directing his songs to an audience. In an attempt to put a song across to an audience there is a tendency to use that little extra word such as 'more' and it was for this very reason that the classic blues eventually strayed somewhat from the pure country blues style.

It was the classic (or entertainer's) blues which helped give jazz respectability in the early '20s. It might seem surprising that jazz men turned their back on these songs and concentrated instead on the sometimes trivial popular song. But as Martin Williams has said in a chapter on Billie Holiday the function of jazz is to make something beautiful out of something less than beautiful. There would be no point in trying to improve on the classic blues which were already beautiful.

A somewhat similar analogy can be drawn as regards ragtime music. Although it has been frequently criticized for being emotionally one sided, there is in reality no good reason for changing it. It is only a half truth to say that life is part joy and part sorrow. The complete truth, if such a thing can be stated, is that life is an effort to preserve genuine joy, and change only that which detracts from this feeling such as

pain and sorrow or ugliness. Music which is completely lacking in joy or beauty offers more of a challenge to a creative artist, since it presents a situation that humans instinctively want to change. If ragtime music can't be developed any further it is simply because it has already reached its ultimate goal. To change it would be meaningless and to forget it would be equally meaningless.

If there is one major fault with the Bill Bailey songs, it is that they tried to inject some pain into something already joyful. They tried to recreate a blues feeling in terms of the ragtime song and that was an impossibility. Of course the temper of the times was against them. This was the age of rugged self-sufficiency and there was little patience with an introspective viewpoint that concentrated on one's own problems. It took a world war to broaden our perspective and shatter our self confidence.

In the last analysis though, the Bill Bailey songs were a step in the right direction. The times just weren't ready for both the pain and the joy of real negro music. Ultimately, as it will in everything, only the joy in Bill Bailey has survived. The less than ideal qualities such as pain and suffering have long since been discarded in favor of more modern and thereby more meaningful approaches to this fundamental problem. Each new generation must have its own brand of problem-solving music (less than completely happy) but completely happy music in any form is acceptable to all generations.

- THE END -

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BASH - 1971

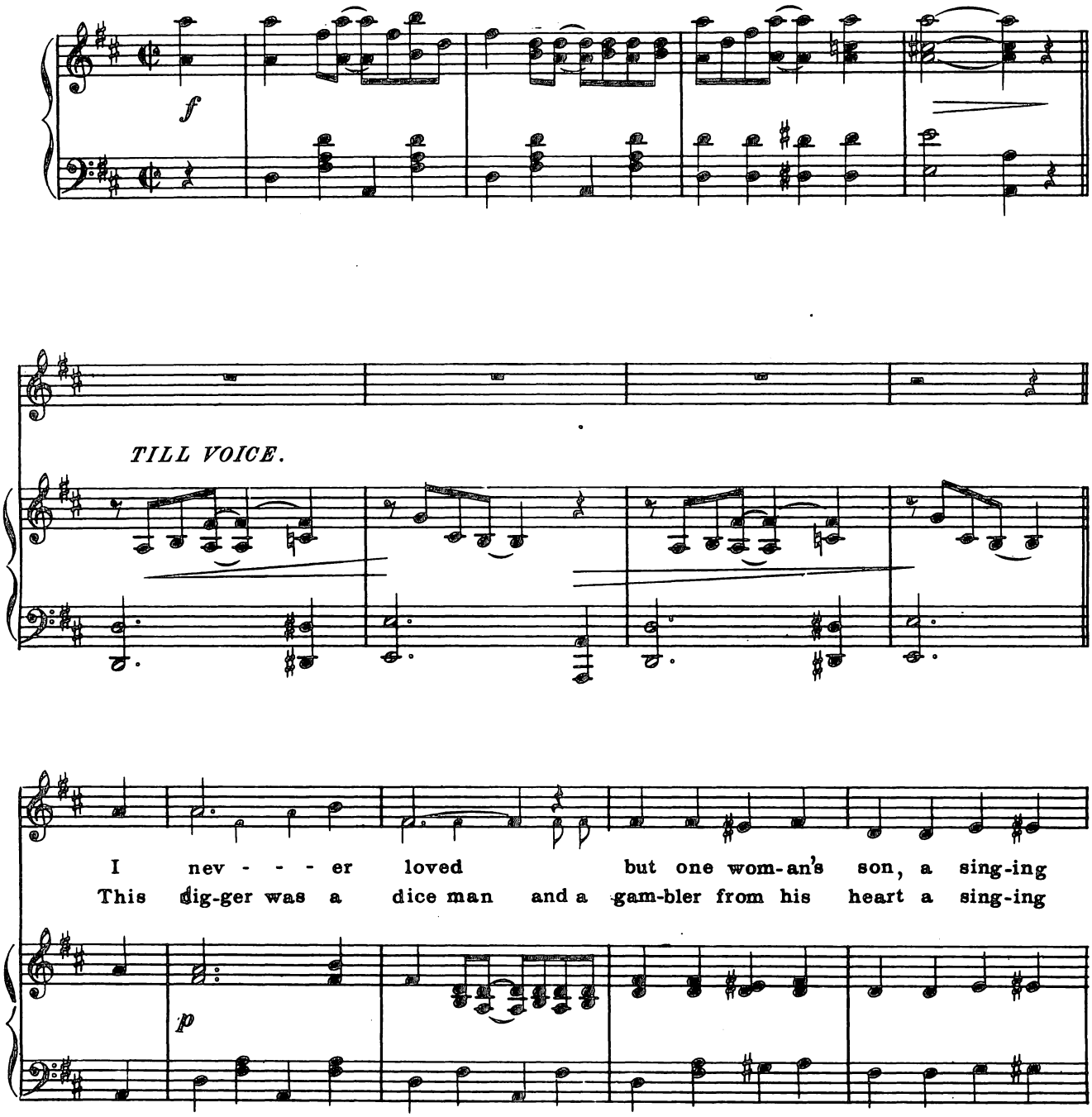
We are still looking at October as the month for the RAGTIME party. As of press time for this issue of THE RAGTIMER a suitable location had not been determined. It is hoped that full particulars will be available on a separately prepared "Flyer" in time for last minute inclusion with this mailout.

From Queen to Queenie.

FARE THEE, HONEY, FARE THEE WELL.

Words by JOHN QUEEN.

Music by WALTER WILSON.

Moderato.

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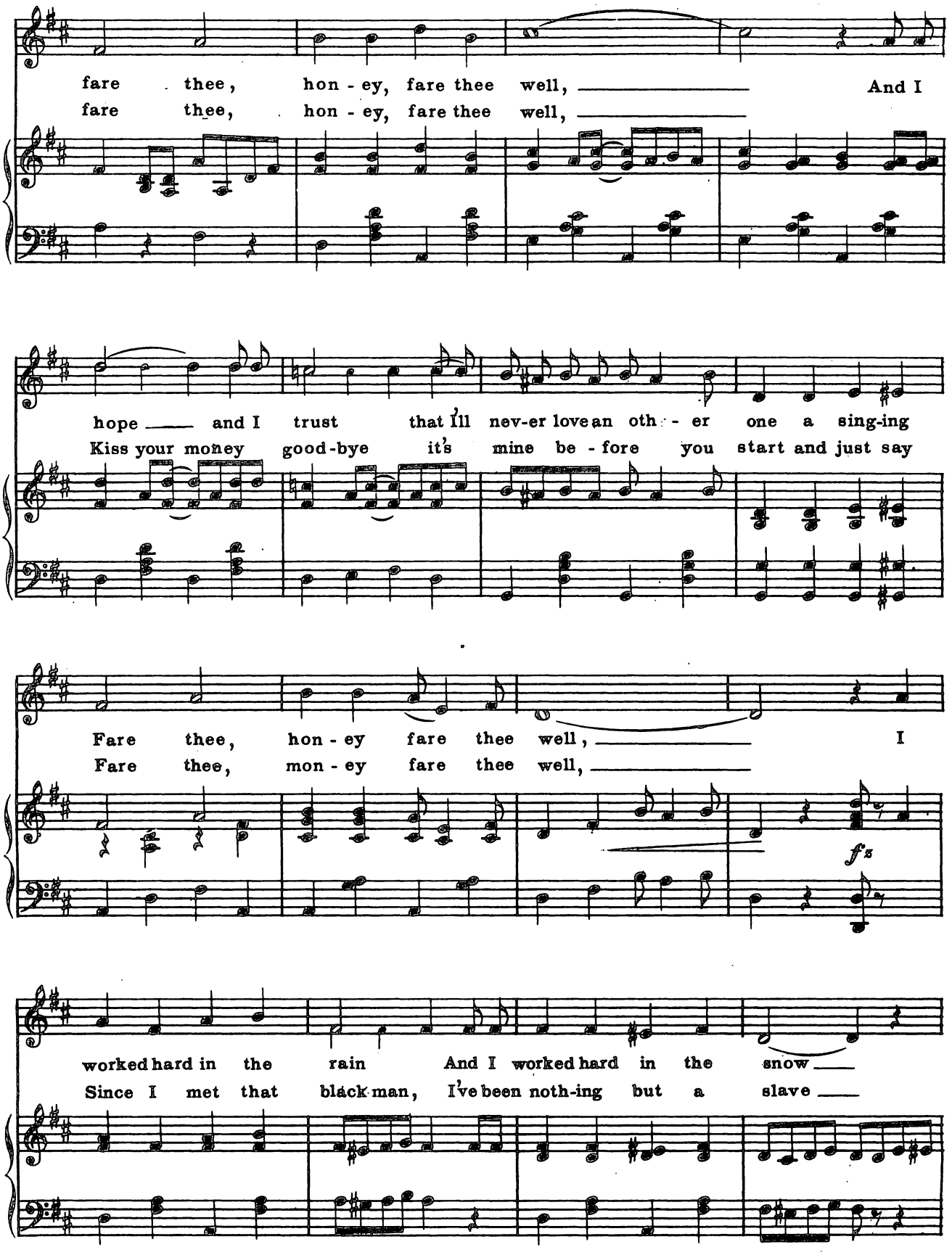
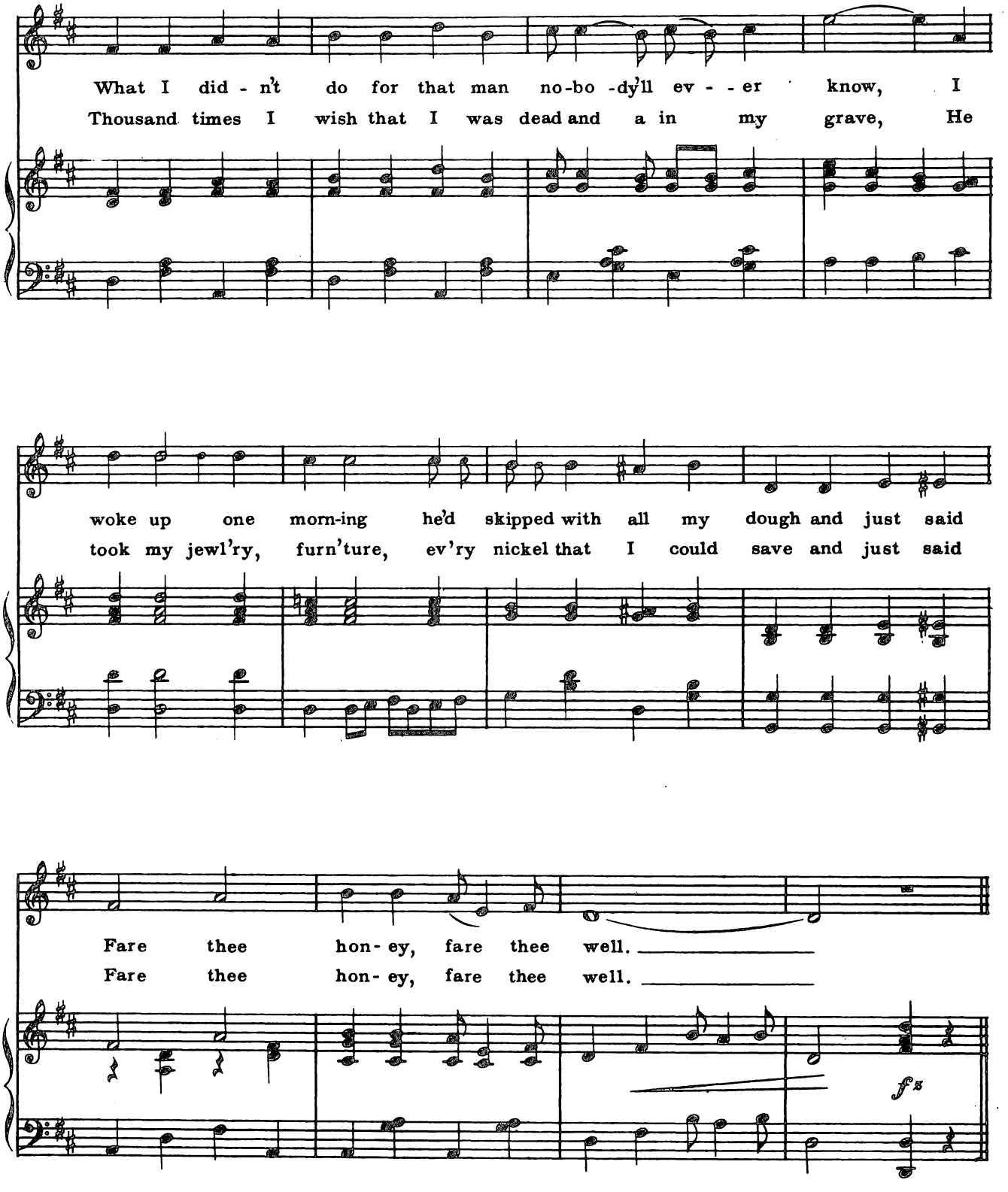
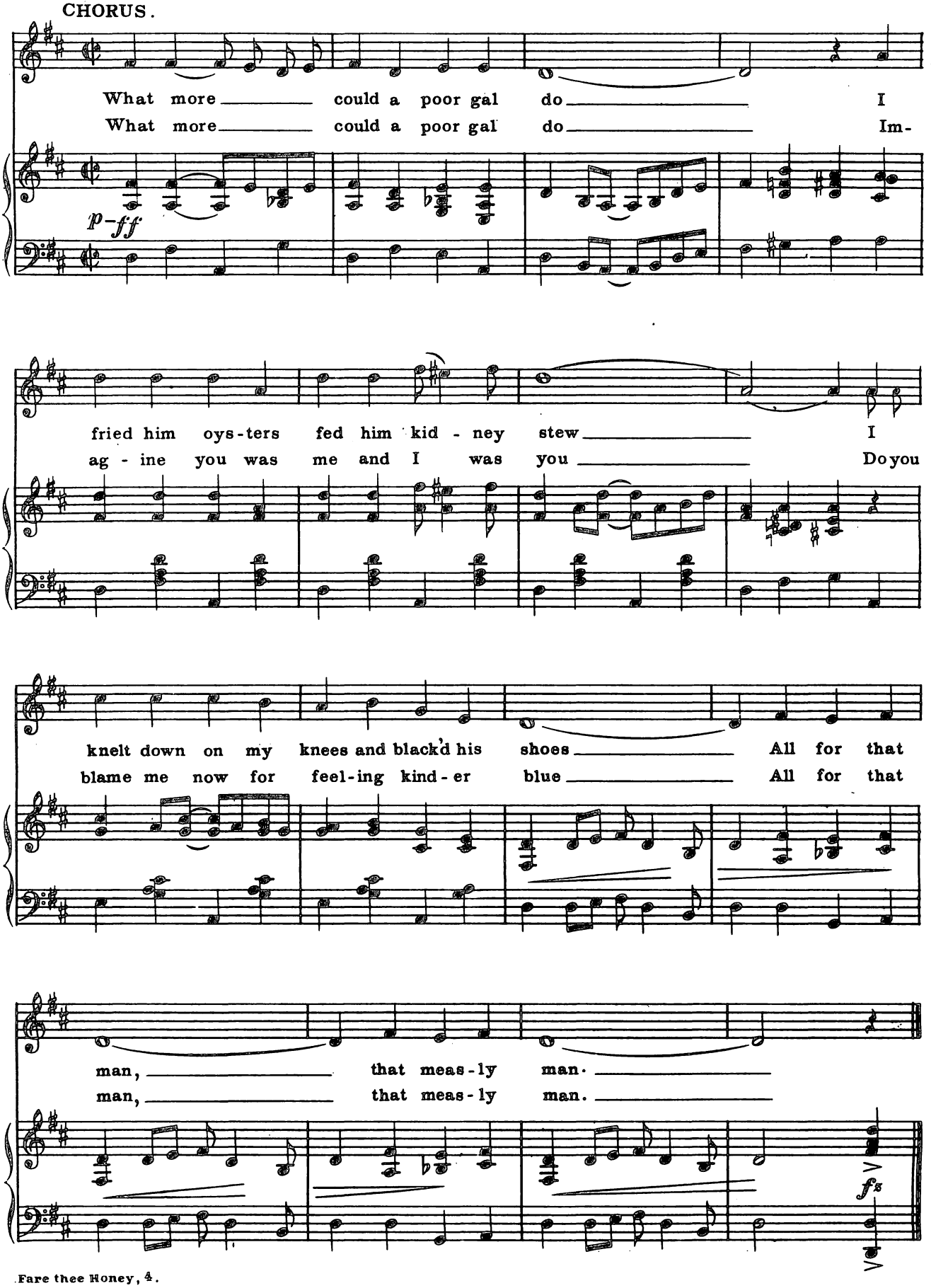

fare thee, hon - ey, fare thee well, And I
fare thee, hon - ey, fare thee well,
hope and I trust that I'll nev-er love an oth - er one a sing-ing
Kiss your money good-bye it's mine be - fore you start and just say
Fare thee, hon - ey fare thee well, I
Fare thee, mon - ey fare thee well,
fz
worked hard in the rain And I worked hard in the snow
Since I met that black man, I've been noth-ing but a slave

What I did - n't do for that man no-bo -dy'll ev - - er know, I
Thousand times I wish that I was dead and a in my grave, He
woke up one morn-ing he'd skipped with all my dough and just said
took my jewl'ry, furn'ture, ev'ry nickel that I could save and just said
Fare thee hon- ey, fare thee well.
Fare thee hon- ey, fare thee well.
fs

CHORUS.

What more could a poor gal do I
What more could a poor gal do Im-
p-ff
fried him oys-ters fed him kid - ney stew I
ag - ine you was me and I was you Do you
knelt down on my knees and black'd his shoes All for that
blame me now for feel-ing kind-er blue All for that
man, that meas-ly man.
man, that meas-ly man.
fs

by
TEX
WYNDHAM

Biograph BLP 1001Q 'Parlor Piano 1915 - 27'

Selections: Haitian Blues, played by Fats Waller; Dixieland Jazz Band - J. Russel Robinson; You Got Ev'rything A Sweet Mama Needs But Me - Lemuel Fowler; Eccentricity and Railroad Man - James P. Johnson; Papa-De-Da-Da - Clarence Williams; One-Step Medley No. 2 - F. Morton and H. Connor; Cow Cow Blues - Cow Cow Davenport; Gulf Coast Blues - Clarence Johnson; Hock Shop Blues - Cliff Jackson; He Used To Be Your Man (But He's My Man Now) - J. Lawrence Cook; Mo'lasses - Luckey Roberts.

Biograph BLP 1002Q 'Thomas (Fats) Waller 1923 - 1924'

Selections: Got To Cool My Doggies Now; Laughin' Cryin' Blues; Your Time Now ('Twill Be Mine After A While); Snake Hips; 'Tain't Nobody's Biz-ness If I Do; Papa Better Watch Your Step; Haitian Blues; Mama's Got The Blues; Midnight Blues; Last Go Round Blues; You Can't Do What My Last Man Did.

Biograph BLP 1003Q 'James P. Johnson 1917 - 1921'

Selections: Carolina Shout; Carolina Shout; Eccentricity; Don't Tell Your Monkey Man; It Takes Love To Cure The Heart's Disease; Loveless Love; Doctor Jazzes Raz-Ma-Taz; Roumania; If You've Never Been Vamped By A Brown Skin, You've Never Been Vamped At All; Arkansas Blues; Cry Baby Blues.

Biograph BLP 1004Q 'Jelly Roll Morton 1924 - 26'

Selections: The 'Jelly Roll' Blues; Mr. Jelly Lord; London Blues; Sweet Man; Grandpa's Spells; Stratford Huntch; Shreveport Stomp; Tom Cat Blues; King Porter; Midnight Mama; Tin Roof Blues; Dead Man Blues.

Available from: Biograph Recordings Inc.,
1601 East 21st Street,
Brooklyn, New York 11210.

You probably don't believe in reincarnation, but you'll have second thoughts about the subject if you ever stand next to a player piano and hear a hand-played roll operated by a knowledgeable pumper -- a man who knows how to get the most out of the dynamics built into the roll. Such an artist can resurrect a pianist who's been dead for decades, sit him down at the piano, and give you a 'live' performance of music he played back in the heyday of the player piano.

Believe me, when you see those keys moving to the unseen hands of a master tickler, and you're engulfed by his rolling rhythm, you'll find it a thrilling, exhilarating and slightly uncanny experience. And you'll wonder why this hasn't been captured on record for everyone to enjoy. After all, what could be of more interest to fans of traditional piano than brand new recordings, in high fidelity, of these 'live' performances by such legendary names as those listed above?

Well, there have been a few successful recordings of hand-played rolls. (See, for example, our review of Trebor Tichenor's excellent Lp of piano rolls in the July-August 1970 issue of The Ragtimer.) However, for some reason that's not clear to me, most of the relatively limited quantity of piano roll recordings that have been placed on the market exhibit rolls that are played far too fast, and with absolutely no attention to dynamics. These recordings almost invariably have a mechanical sound that destroys any feeling of 'presence' by the pianist who cut the rolls.

It now looks as though all this is about to change, with the appearance of a new series of Lps on the Biograph label devoted entirely to piano rolls. The first four Lps are now available, and have been prepared with skill and love by one of the world's foremost authorities on piano rolls, Mike Montgomery.

The first Lp is something of a sampler for the series, containing rolls played by eleven of the top ticklers of the 1920's. (Actually, the roll attributed to J. Lawrence Cook was not played by Cook, but is an arrangement for player piano designed to sound hand-played. You could have fooled me.) In keeping with his pre-eminence in the field, James P. Johnson gets two tracks on this Lp, to fill out the twelve performances.

This sampler demonstrates one special advantage the piano roll has over phonograph recordings by the same artists. In some cases, legendary pianists like Luckey Roberts made relatively few recordings during the twenties, and many of them are vocal accompaniments, or on poorly recorded acoustical-process 78s. The piano roll, however, not only gives us some additional material by these artists, but also furnishes us with good, clear recordings by which to appraise their talents.

And what talent! Listen to Roberts stomp out, with that firm, brisk tempo, on 'Mo'lasses'! A track like that easily confirms that Roberts was every bit as good a pianist as his contemporaries report. What a pleasure to have some new recordings by under-recorded (under satisfactory conditions) pianists like Clarence Johnson and J. Russel Robinson! And for sheer presence, just listen to Cliff Jackson's 'Hock Shop Blues' and see if you can believe that it's a machine rather than Jackson himself who cut this track at Mike Montgomery's home in June, 1970.

The sampler Lp, in my view, is the most enjoyable of the four for several reasons. First, the variety of styles makes for more satisfying listening. Second, the presence of the artists is, on the whole, more apparent on this Lp than the other three. And third, the sampler contains more material that has not been previously released on Lp.

However, none of the four is less than an excellent job. Mike's liner notes are interesting and enjoyable. His comments on the music played take full advantage of the fact that, unlike phonograph records, piano rolls permit examination of the exact notes and tricks used by the artists. He is thus able to point out special passages in the Lps in a manner that greatly enhances the enjoyment of hearing them played.

Of the remaining three, I think I prefer the Morton best, even though all of the rolls except 'Tom Cat' (which has never been previously released on Lp) appear on a currently available Australian Lp, Swaggie S1214. Mike's choices of tempo on this Lp are impeccable, and Jelly Roll materializes at the piano right before your ears.

I couldn't help comparing the Waller and Johnson Lps with now-deleted Lps of piano rolls by these artists that appeared on the lamented Riverside Jazz Archives Series. (Riverside RLP 12-103 was devoted entirely to Waller rolls; 12-105 and 12-151 went to Johnson.) The Riverside Lps were supervised by J. Lawrence Cook, who not only knew Fats and James P., but also, as Mike points out in his notes to the sampler Lp, worked for the QRS piano roll company for some forty years and produced thousands of piano rolls -- more than anyone else in history. Cook's Lps for Riverside took most of these rolls a shade faster, and to my ears (although I may have been conditioned by years of listening to the Cook Lps), these tempos sound more 'right' than Mike's. The artists sound more 'live', and in general, Cook's tempos are not so fast that they would appear to exceed the abilities of two men who were, after all, fabled for their technical skill.

This is, perhaps, an academic point as the Riversides are no longer available anyway. The fidelity on the Biographs is better, and in general the tempos chosen by Mike are still satisfying. Moreover, both the Waller and Johnson Lps contain material not previously issued on Lp. For example, it is interesting to compare Johnson's first roll of 'Carolina Shout' with the more famous version of the same tune which follows it on BLP 1003Q. The earlier version sounds like a rough draft of the tune, but the second, released three years later, has the standard and familiar routines thoroughly worked out and working beautifully.

Even if these four albums were not as delightful as they are, this effort would deserve your support. The liner notes promise four more Lps of Johnson rolls to come, and Biograph's promotional material indicates that the series will cover such artists as Jimmie Blythe, Scott Joplin, and many others whose roll performances will be eagerly sought by ragtimers.

Here's your chance to get some 'new', swinging, raggedy performances by some of the top pianists of all time. I recommend all four Lps, and look forward to more in the series.

DON EWELL & BOB GREENE - ON RECORD

Congratulations to our member Bob Greene for an excellent two piano recording in duet with Don Ewell.

"Don Ewell & Bob Greene - Duet - 110"

Fat Cat Jazz Records,
Box 458,
Manassas, Virginia.

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JOSHUA RIFKIN PERFORMS SCOTT JOPLIN RAGS

We have heard from several members that the recording of pianist Joshua Rifkin's playing of rags by Scott Joplin will be of special interest to Ragtimers. It is our understanding that the first pressing was quickly exhausted. Here are the necessary particulars:

"Piano Rags by Scott Joplin"
Joshua Rifkin, Piano

In the U.S.A. - Nonesuch 71248 Stereo

In Canada - Warner Bros. Records Of Canada

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ST. LOUIS RAGTIME FESTIVAL

June 11 & 12, 1971

Our greetings go to the friendly gang at St. Louis. We know this gathering of the ragtime clan will produce a friendly and eventful occasion as it always has in past years. It is hoped our own members will be attending in strength.

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SOMETHING DOING...

JOHN ARPIN	- at the Waldorf-Astoria, 8:30 p. m. to 12:30 a. m. in Toronto
KEN MAYHERCY	- "Ragtime $ Bill", Holiday Inn, Missoula, Montana
MIKE MONTGOMERY	- The Dakota Inn, Rathskeller, Detroit, Fri. Nights
MAX MORATH	- on the road with his show "At The Turn Of The Century"
BOB SEELEY	- Ted's Pub & Parlor, Pontiac, Mich., Wed. thru Sat. Dakota Inn, Detroit, Mich., Sun.
TREBOR TICHENOR	- and the Saint Louis Ragtimers can be heard on The Goldenrod Showboat in St. Louis, Missouri
PETER TURNER	- at The Bird Cage, Cambridge, England
TEX WYNDHAM	- and The Red Lion Jazz Band, at The Surry Restaurant 1100 Philadelphia Pike, Wilmington, Del.

Performers, please keep us up to date on your engagement schedule for this column.

THE IRRESISTIBLE!

WEDDING BELLS

RAG

By

Al. B. Coney

AUTHOR OF

"THE DAY I SAVE FOR YOU"

"AS IN DAYS OF OLD" ETC.

WILL ROSSITER
THE CHICAGO PUBLISHER
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